

Maximilian Marcoll

Compound No. 4 : *FRICTION MACHINE ALARM SIGNAL CONSTRUCTION*

for violin, viola, percussion, two ad hoc players and electronics

viola part edited for cello

Commissioned by Deutschlandradio Kultur for Ultraschall Festival Berlin 2011

First Performance: Berlin, Sophiensäle, January 27th 2011

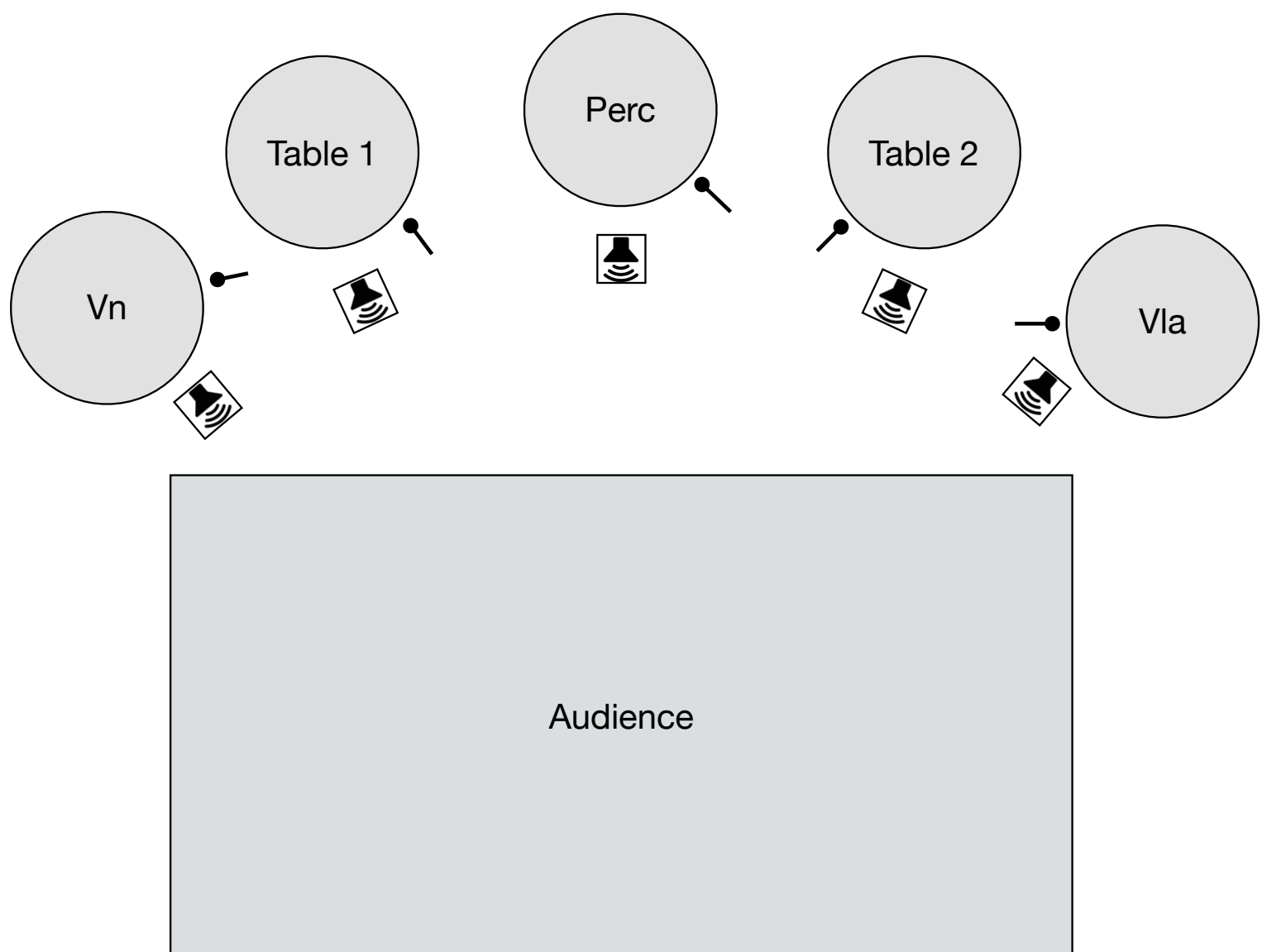
Ensemble Mosaik

Duration: 15 min.

SETUP

The players should be placed in a wide circle in front of the audience. A loudspeaker is to be put down on the floor or on a low stand next to or in front of each of the players respective locations. All players should be amplified with microphones. The two ad hoc players should play on small tables with a wooden surface. The tables will probably need to be equipped with 2 or 3 microphones each. Hypercardioid microphones are strongly recommended to avoid feedback. (The amplification has to be run on high levels.)

There is a click track for all players to synchronise with the tape.



ANNOTATIONS

Violin / Viola

Unless otherwise stated all notes are to be played without vibrato. Upon a note's end, the strings are to be damped immediately.

♭: quarter tone down

♯: quarter tone up

↓: eight tone down

↑: eight tone up

The scope of all accidentals is limited to their respective notes.

Compound No. 4: FRICTION MACHINE ALARM SIGNAL CONSTRUCTION

Cello

Maximilian Marcoll, 2010

$\frac{4}{4}$

32"

28"

$\text{♩} = 120$

16 $\frac{4}{4}$ 11 11 15 *p* *sempre sim.*

42 (15)

48 (15)

54 (15)

60 (15)

66 (15)

72 (15)

78 (15)

83 (15)

89 (15)

95 (15) $\frac{3}{4}$ $\frac{4}{4}$ pizz. $\overset{8}{\text{close to left hand}}$
 Musical notation for measures 95-100. Includes triplets and a dynamic marking of *mf*.

100 arco $\overset{8}{\text{sempre sim.}}$
pp *p* *f* *f*
 Musical notation for measures 100-105. Includes dynamic markings and a *sempre sim.* instruction.

105 (8)
 Musical notation for measures 105-110.

110 (8) $\frac{2}{4}$
 Musical notation for measures 110-115.

115 (8) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\overset{15}{\text{sempre sim.}}$
p sub. (non cresc.)
 Musical notation for measures 115-120. Includes dynamic marking and a *sempre sim.* instruction.

120 (15)
 Musical notation for measures 120-126.

126 (15)
 Musical notation for measures 126-132.

132 (15) $\frac{2}{4}$ $\frac{3}{4}$
 Musical notation for measures 132-138.

138 (15) $\frac{4}{4}$ gliss. continuous (sempre sim.)
pp < *p* crescendo poco a poco (but always start pp!)
 Musical notation for measures 138-143. Includes a glissando instruction and a dynamic marking.

143 (15)
pp < *mp* *pp* < *mf*
 Musical notation for measures 143-149.

149 (15)
pp < *f*
 Musical notation for measures 149-155.

155 (15) $\frac{2}{4}$ $\frac{4}{4}$ 1 pizz. molto secco
pp < *ff* *p*
 Musical notation for measures 155-160. Includes dynamic markings and a *pizz. molto secco* instruction.

162

almost entirely dampened
c# only as a colour:
molto sul tasto,
minimal pressure from both hands

arco

bat., no pitch,
strictly vertical!

sim. arco

bat.

arco

bat.

arco

pp

168

bat.

arco

bat.

arco

bat.

arco

bat.

arco

175

bat.

arco

bat.

arco

bat.

arco

bat.

arco

182

arco

bat.

close to left hand

pizz.

frog

mf

p

189

pizz.
(molto secco)

V

pizz.

V

pizz.

V

pizz.

V

pizz.

196

V

pizz.

V

1

pizz.

V

1

pizz.

V

pizz.

V

pizz.

pizz.

204

1

V

pizz.

V

pizz.

V

pizz.

V

pizz.

pizz.

close to left hand

mf

212

frog

1

pizz.

p

arco

pont.

pp

as before

bat., no pitch,
strictly vertical!

tasto

V

pp

34

$\frac{2}{4}$

252 $\frac{2}{4}$ $\frac{4}{4}$ 15 *p* sempre sim. play 5 times

258 (15) *p* gliss.

263 (15)

269 (15)

275 (15)

281 (15)

287 (15)

293 (15)

299 (15)

305 (15)

311 (15)

317 (15) $\frac{3}{4}$ $\frac{4}{4}$ *mf* gliss.
 tasto possibile! slightly more pressure (fractured sound)
 changes of bow direction imperceptible

323 (15)

330 (15)

338 (15)

345 (15)

354 (15)

367 (15)

379 (15)

386 (15)

395 (15)

406 (15)

418 (15)

430 (15)